CASCADE COMIX MONTHLY

July 1979 No. 17 50¢

Last Gasp is wrapping up SLOW DEATH #10 which will be their cancer/medical issue with 52 pages. DiCaprio and Greenwood are doing a story on asbestos, Greg Irons is doing the cover and four stories. Newcomer Vince Ballard is doing a story about defoliants, Guy Colwell is working on a story on Herpies, and Tim Boxell is doing a story on the cancerous agents that artists use. Also featured will be work by John Pound, a strip about Nestle's by Melinda Gabbie, and Sergio Aragones' first underground presentation. Publisher Ron Turner suggests that he would not be surprised to hear of lawsuits as a result of some of the material. You can count on u.g.s for controversy.

Raw Books just completed the Zippyscope, a hand-crafted, limited edition item, signed and numbered by Bill Griffith. It's a moving experience; Zippy comes alive in this 287-panel silent adventure. You turn the dial and watch as Zip skips through time, space, and his own bar mitzvah! It's limited to only 100 copies, at a cost of $25, available (while they last) from Raw Books, 27 Greene St., New York, NY 10013. Postage and handling are included in the price.

Print Mint has started work on a revival of YELLOW DOG. It was scheduled for late August, but nothing has developed yet. They've got SAN FRANCISCO COMIC BOOK #5 on hold because of the paper shortage, and apparently the same situation will delay YELLOW DOG.

Ted Richards had a "bankrupt sale" of his original art at his studio in San Francisco recently. He sold most all of his art for Dopin' Dan, E. Z. Wolf, Porty Year Old Hippie, and lots of signed first editions of his comix to help pay legal expenses associated with the Walt Disney vs. Air Pirates case. The sale was held on July 21. Anyone interested in helping Ted out with a donation can send it to him at Fast Draw Studios, 45 Sheridan St., San Francisco, CA 94103.

An anthology of THE BEST OF WIMMEN'S COMIX has just been published in England by the Hassle Free Press. It was edited by Trina Robbins, and includes comix by Lee Marrs, Sharon Rudahl, Becky Wilson, Trina, Aline Kominsky, Melinda Gebbie and many others. It's a beautiful format, color covers and high-quality paper throughout. To order, send £2.95 (Pounds Sterling) plus 15% for postage to Hassle Free Press, BCM Box 311, London WC1V6XX England. Payment must be payable in Pounds Sterling, and by means of banker's drafts, International money orders or international postal money orders. They also publish British editions of the FREAK BROTHERS comix and misc. other interesting comix.

Kathryn Lower is the new head of the Rip Off Features Syndicate, which is now carrying Zippy the Pinhead, Wonder Wart-Hog, Shady Lady by Trina, political cartoons by R. Diggs, plus work by Sheridan Anderson and Larry Gonick. Larry Rippee's Newsbriefs was dropped, but they're still distributing the Dr. Hippocrates column.

Jay Lynch & Gary Whitney's PHOEBE & THE PIGEON PEOPLE is one of the latest comix to appear from Krupp. This digest-size book collects strips which were done for publication in various alternative news-

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STAFF

ARTIE ROMERO — EDITOR AND PUBLISHER

MARC GRABLER — ALFRED BERGDOLL
CALVIN PIERCE — BILL SHERMAN
BRUCE SWEENEY — STAFF WRITERS

DARREL ANDERSON — JOHN PETERSON
GARY WHITNEY — VALENTINO
BOB VOJTKO — STAFF ARTISTS

CHUCK ROMERO — KRISTA KENNEDY
PRODUCTION ASSISTANTS

KIRK KENNEDY — CANDIDATE FOR PRESIDENT

HAROLD BAJZA — INNOCENT BYSTANDER

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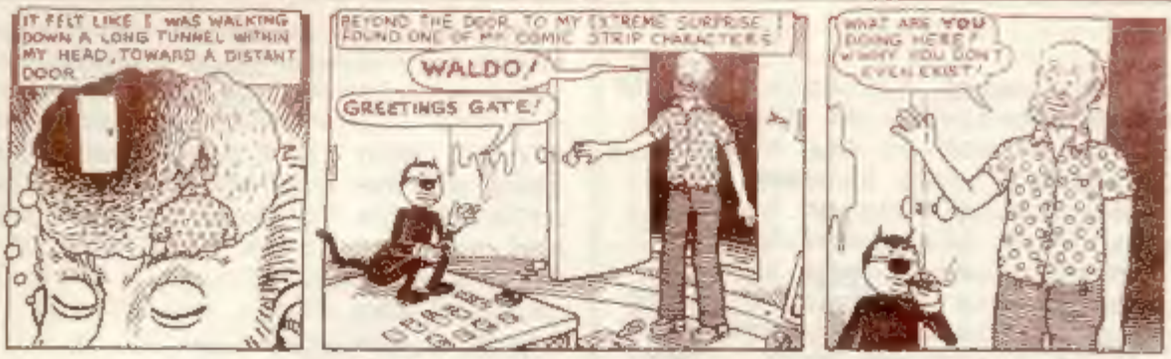

IT FELT LIKE I WAS WALKING DOWN A LONG TUNNEL WITHIN MY HEAD, TOWARD A DISTANT DOOR.
BEYOND THE DOOR, TO MY EXTREME SURPRISE, I FOUND ONE OF MY COMIC STRIP CHARACTERS.
WALDO!
GREETINGS GATE!
WHAT ARE YOU DOING HERE? WHERE YOU DON'T EVEN EXIST!

Kim Deitch Tells All!

INTERVIEW CONDUCTED BY
MARC GRABLER

CASCADE: How did you get started doing underground comix?

DEITCH: In 1967 I came to the Lower East Side with the distinct idea of getting involved in the art world on a full-time basis. While working straight jobs I'd started to sell a few paintings in a small art gallery, and had drawn some experimental comics and comic-type things. I was really fascinated with the medium over other forms of graphic art because it offered the oportunity to tell stories. I knew I couldn't draw well enough, but I thought I could pick it up and bluff along in the meantime. It meant kissing goodbye to a lot of fairly slick semi-abstract graphic techniques I was then playing with, and becoming a primitive for all the world to see, but it was the distinct direction I felt myself being drawn in. There wasn't much of a comics scene going then, but I'd seen "Captain High" in the EAST VILLAGE OTHER and felt I could do something as good as that and hopefully better. I submitted stuff to EVO and the editor, Alan Katzman told me he liked my work but that they wanted stuff that was more psychedelic. They also told me that there would be no pay. So I went back to my dandy East Tenth Street slum, smoked a bunch of grass and created Sunshine Girl as a flower age production. EVO went for it and that's how I started my published career as an underground cartoonist. I hadn't yet met Spain, Trina, or any of the other people who soon made up the New York underground comic scene.

CASCADE: What did "underground" mean to you then?

DEITCH: I don't exactly know what you mean. I guess the term came about automatically as the overall culture of the Lower East Side (at least from the hippies eye view) was "the underground." I guess I must have felt an element of chauvinism at first but ultimately it seemed like just a name. Everything has to have a name for purposes of identification.

CASCADE: What was your philosophy for the future of underground comics, then?

DEITCH: I was optimistic. I hoped I could at least have five good years at it. I felt very excited, but wasn't really planning ahead much. I was less secure in my work then. The work seemed more overwhelming then and less enjoyable.

CASCADE: What are your views on the underground movement today?

DEITCH: I'm all for it. I feel discouraged about its declining economic feasibility, but that could change. I hope so. I mean as far as I'm concerned, underground comics could live or die. I could relate to either fate. I've had alot of fun and satisfaction out of it. I could very easily relate to continuing in the field if the oportunities were there. But if the field dies out I could go on to some other form of artistic kicks without bitterness. My guess is that underground comics will probably continue in some form or other.

CASCADE: What are the main obstacles toward continuing creativity in the undergrounds? Why are there so few new underground car-

toonists?

DEITCH: The chief obstacle towards continuing creativity in the undergrounds is that at the moment the money ain't what it used to be. It's getting tougher to make ends meet doing them, and to my way of thinking even more important, it's getting tougher to spend great gobs of time doing justice to the stories and art work. Personally I have found myself spending more rather than less time on my strips over the years, so that hasn't helped my case. I can't see cutting corners, or hacking if you will. This is because it would stop being fun for me if I did; and hard work aside, there is a certain fun in doing these things too. A great deal of that fun is derived from constantly trying to make the comics better, which is really the only way to go. It's pretty hard to merely level off in quality. The usual tendency when a person tries that is for the work to get worse. The other problem in all this is that usually the more money a publisher is willing to pay, the more he or she has to say about what the work should be like. Artistic freedom starts to dwindle. I'm not saying good work can't be done under such circumstances; obviously it can. My problem is I've just had my creative way so long that anything less seems like a giant step backward to me.

As to why there are fewer new underground cartoonists, well again there's less financial incentive. However, one thing I'd like to say concerning aspiring artists who are discouraged about what has become of the underground comics scene. I think it behooves up and coming artists to create their own scene rather than spend alot of time worrying about what became of our old scene. The comics scene I came out of served its purpose for me and my peers. The key ingredient it would take to make a new scene is the collective raw energy of a bunch of new artists with their own unique point of view. Get into self publication on a small scale and grow into something by degrees that will ultimately begin to pay the rent. Above all don't let anybody tell you it can't be done.

CASCADE: What happened? There's hardly any sex or drugs in the new American undergrounds, yet JIZ, FELCH, and all the ZAPs are still being reprinted.

DEITCH: Gee, I don't know. I guess the other media have made those two areas more commonplace. It's nothing to me that they're not the focus of things anymore. A good yarn is a good yarn regardless of the subject matter. Sex will always be good subject matter and someday maybe I'll cook up a good yarn about drugs. I guess part of why those two things were never a dominant factor in my own work was that so much was being done using them, I just naturally drifted to other less-exploited subject matter.

CASCADE: I felt that undergrounds, when they were first coming out in papers and comic books were a source of new energy and creativity; that they pictured a lot of what was going on in the marijuana-smoking, Vietnam-War-troubled heads of the time. A break from the formula comics of the syndicates. A work of art coming from individuals rather than hacks. A resurgence of the experimentation in the comic print medium.

DEITCH: I think that underground comics were simply one example of the tip of the iceberg of a general social loosening up that occured over the last twelve or so years. The undergrounds helped kick it off. Now you can go to the movies and see things just as loose. As far as that goes, the above ground syndicate strips, while not exactly X-rated are regaining alot of lost freedom.

In other words there's less need today for the kind of outlaw material alot of old time underground comics churned out. Personally I didn't often go in for heavy sex trips in my own work, but I certainly enjoyed having the freedom to do so when I thought the material could be improved by it. What ultimately made underground comics special to me and actually still does, is the artistic freedom. You can't beat it. I'm not saying I or others always used it to its absolute best advantage, but to me it's the key reason why being an underground cartoonist appeals to me, and being a more commercial cartoonist does not. It's not just sex, not by a long shot; it's more basic than that. It's being able to tell the story you want to tell, even if it's something quirky, untrendy, or even flatly uncommercial.

CASCADE: I feel that undergrounds now are for the most part (A) imitations of past glories--copies of

early underground artists' styles and characters with little or no story line and invention; (B) barbarian and S.F. middle of the road inanities; or (C) tight stories on selected topics by the underground cartoonists we've grown to recognize and love.

DEITCH: I certainly don't want to get into the state of undergrounds today. The really important thing to remember is, I think, that in art most of anything isn't too hot. When people reminisce about how great those old underground comics were, I don't believe very many people, if anyone, is talking about most of those old underground comics. Mostly they mean Crumb and a handful of their favorite artists. So if you say now that most underground comics today are crap, it doesn't mean much. Personally I couldn't tell you, because I don't read most underground comics. But hell, Griffith and Spiegelman are as good as ever, this new guy Mark Beyer is looking

good, and I know for a fact that other good new artists are entering the scene. Personally I don't spend alot of time looking back, nor do I spend excessive amounts of time worrying about what the other guy is doing. I feel the best possible way I can contribute to improving underground comics or any other creative work I do is to pay attention to improving my own act. That's what I am chiefly concerned with.

CASCADE: Your early cartoons in EVO flew off the page. The cartoony-occult plot twists and visual boldness really paved new visual ground. Your recent cartoons show an intenseness with story lines and visual detail that paint even more of a solidity to whatever reality you are portraying. I feel that "Bedtime Bounce" in the CHILDREN'S LIBERATION COLORING BOOK was the combination of both styles in your art.

DEITCH: What you say about "Bedtime Bounce" is absolutely true. It was done in 1971 which was a heavy year for me in terms of personal problems. I was very grateful to Ron Turner that he egged me on to do that strip. It probably wouldn't be of much interest to CASCADE readers, however.

CASCADE: The "It probably wouldn't..." is not true. I bet there are a lot of people who would like to know that it can be purchased from Last Gasp.

What kind of advice do you have for rugged individual artists who want to get into the underground comics business?

DEITCH: I would urge anyone who wants to draw underground comics to go to it. It's a great field with plenty of great artistic opportunities. I would advise any aspiring young cartoonist to learn to live cheaply. Keep a tight reign on your social life. I'm not saying you've got to wear a hair shirt, but keep your eye on the ball. Learn to work hard. It's just like building your body; the ability to work hard <u>can</u> be acquired. Then start drawing comics and start submitting them to the companies that publish underground comics. Never submit originals; good xeroxes can be sent. Get used to being turned down and even ignored. If you can manage to personally see some of these publishers, then do so. Personal contacts are by far preferrable to ones through the mail. Above all, if you really feel like you want to get into the field then start doing it, learn as you go, and don't give up.

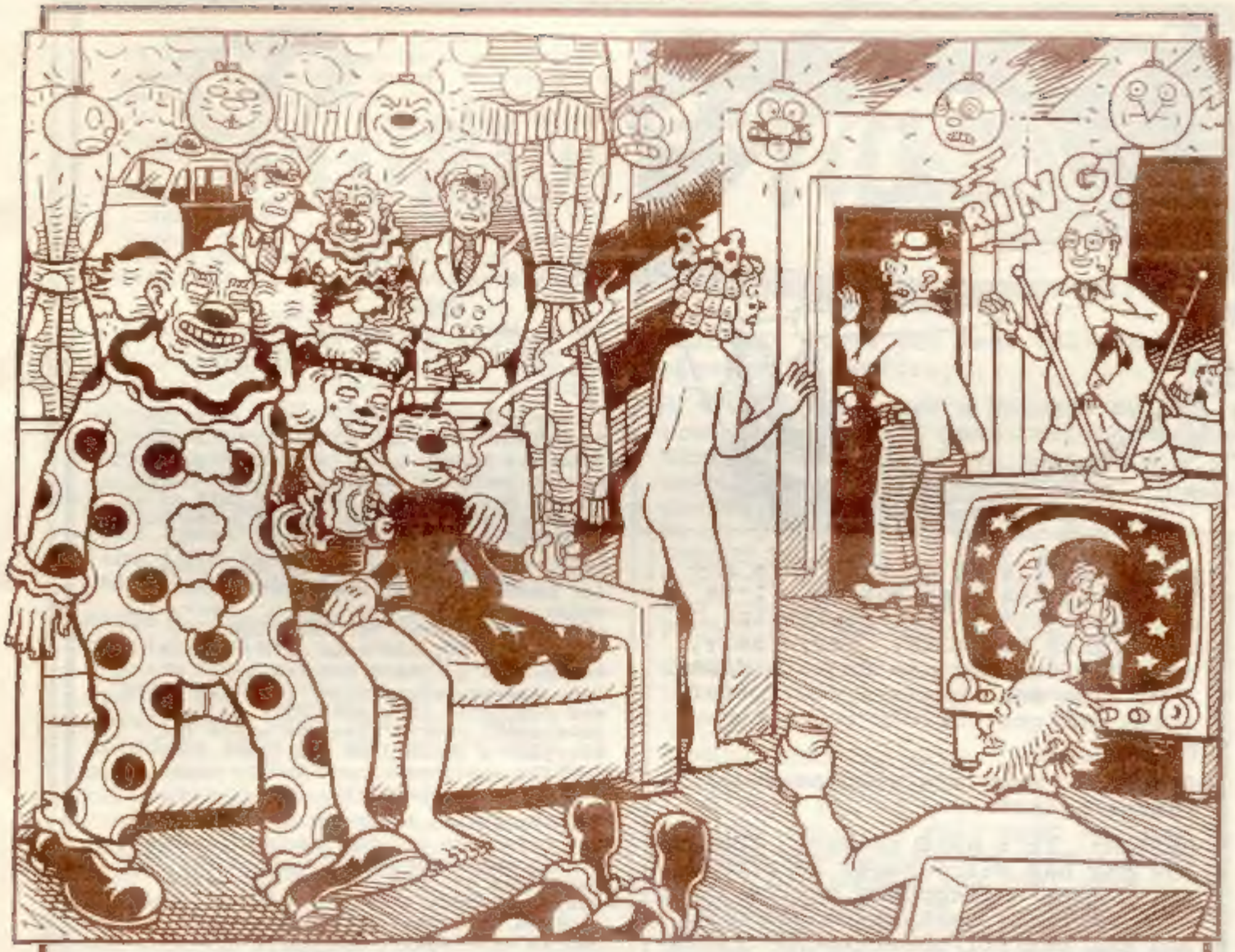
CASCADE: What kinds of drawings, paintings and/or cartoons influenced your development as a cartoonist?

DEITCH: Different stuff influenced my development as a cartoonist. In comics Winsor McCay's work was a big early influence. So were the comics of Will Eisner and (God help me) Marvel Comics. Strangely all three of these early comic influences seem superficial in content to me now. I would still have to say though that I still have the utmost respect for them graphically. By the way, when I say Marvel I'm really refering to Kirby, Ditko, and Everett. Today my two biggest comic strip favorites are (underground comics aside) Hershfield's "Abie the Agent" and Gray's "Little Orphan Annie." I think there are probably other old syndicated strips I could become equally enthusiastic about if I saw them. I think both of the two above-named favorites are great graphically, but it's their strong continuity that makes them great. Gray is a great story teller, and Hershfield is a superb gag man. Both also reek with character.

CASCADE: What other kinds of art influenced you?

DEITCH: All kinds, but the biggest influence on my work is the movies. I think if I had been alive in 1910 there's nothing I would have rather been than a movie director, one who wrote and cut his own films. The movies still interest me, and I <u>am</u> interested in getting involved in them. Comics seemed like the best alternative. There were fewer obstacles in the way of doing my own one-man productions exactly as I wanted to. The thing about movies is, the ones that really capture the imagination were mostly made before 1935. I'm not nearly as interested in modern films although generally speaking I think movies are getting better. I think, again generalizing, that quality-wise they were at an all-time low in the 1950s when I grew up. The more interesting wiggyer stuff at that time seemed to be happening on the tube. Today the situation seems to be completely reversed.

CASCADE: Do you feel that undergrounds are more topic-oriented?



DEITCH: Yes, I suppose they are. But I really don't have any unique point of view about it. Whatever gets a good train of ideas going is a good thing. God help the artist who gets involved in a topic book he has no interest in. I think most of the best stuff is done when the artist riffs out on stuff that captures his or her own imagination; a person's own unique fantasies worked out. It's often helpful to think in those terms when trying to come up with ideas.

CASCADE: What happened to the stream of consciousness stuff?

DEITCH: I think what happened is that it just ran itself into the ground. So much was done in that ilk that was lousy that people became weary of it. Speaking for myself, I gradually got away from "winging it" after one strip too many done that way of mine died on the drawing board. I haven't drawn a story that I didn't at least have a climax for in years and years. The longer a story is, the more improvisational leeway I'll allow myself. Of course this is only my point of view concerning my own stuff. I would not want to discourage any up-and-coming artist who likes to work this way.

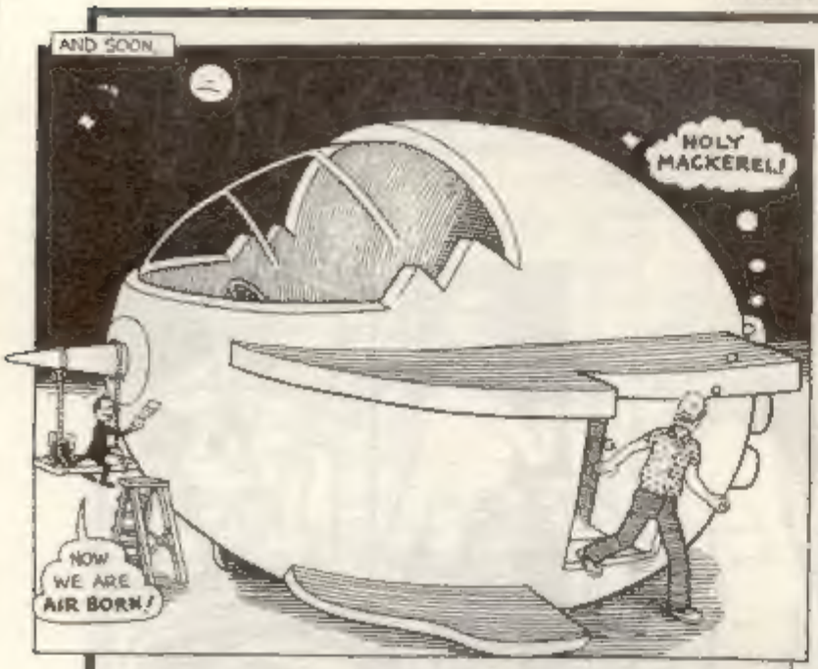
CASCADE: What comics will CASCADE readers be able to see your stuff in lately?

DEITCH: Well, I have a page called "Glimpses in the life of Grover Bergdoll" which will appear in the next issue of SAN FRANCISCO COMIC BOOK, out very soon. Also two stories slated for upcoming issues of SNARF. Other stuff of mine still in print can be found in back issues of SNARF and BANZAI COMICS, also issues 1 and 2 of CORPORATE CRIME. .Most of the issues of ARCADE are probably still available.

CASCADE: Where has your work appeared besides underground comics?

DEITCH: Well I had a strip in the Berkeley BARB called "The Killer Bees" which ran for six months however it was poorly colored and is still a sore subject with me. I've worked as an assistant animator and did voices on two cartoons my girlfriend, Sally Cruickshank made. ("Quasi at the Quackadero" and "Make Me Psychic")

I do occasional illustrations for magazines and will probably



pursue that sort of work more actively in the near future. I've also had quite a few comics in HIGH TIMES MAGAZINE. Perversely, none had anything to do with dope. I've also done quite a few rubber stamp designs for different companies.

CASCADE: What are your personal future plans?

DEITCH: It's hard to say. The low pay has discouraged me from doing many underground comics recently. My rent keeps going up and the pay for underground comics continues to dwindle. I'm not particularly interested in getting into commercial art. I think there are plenty of people in that field far more cut out for it than I'll ever be.

What I have done in the last year is work on several screen play ideas. It was always the story-telling aspect of comics that appealed to me the most. I've written a feature length cartoon script with my girlfriend Sally Cruikshank and we just finished the first draft of a live action screen play yesterday about the popular music scene of the early Thirties. I also wrote one on my own earlier this year based on the life of Grover Bergdoll, pioneer aviator and the number one draft dodger of World War I. I don't know if I can crack this field or not, but the work appeals to me enormously and I'm having a hell of an interesting time pursuing it.

Beyond that I don't know what my future plans are. I doubt that I'd ever abandon comics altogether, whatever happens. But whether I ever again pursue it full time, well all I can say is I wish I knew the answer to that one myself. ■

papers including the Chicago READER. Another new Krupp book is DOPE COMIX #3 with work by Howard Cruse, Doug Hansen, Larry Rippee, Dan Steffan, Gary Whitney, Steve Stiles and others. The cover is by Jay Lynch, one of the wordiest comix covers in history. Also new are HYPER COMICS by Steve Stiles (reviewed in Bill Sherman's column this time), and CORPORATE CRIME #2 with Trina, Sharon Rudahl, R. Diggs, Larry Todd, Jay Kinney, Larry Gonick, Rifas, Rippee, Irons and a fantastic Peter Poplaski cover a la Chester Gould.

Sondra Walsh and Michael Gilbert were married July 15th in Orinda, California, and they've since moved to Austin, Texas.

Leonard Rifas recently moved into San Francisco. His ALL-ATOMIC COMICS went into its fourth printing recently, and now it looks as though a fifth edition is all but assured. There's talk of a Japanese edition, too. Five press runs is quite good, these days.

Larry Rippee is working on some pages for Leonard Rifas' NEW ENERGY COMICS, which is nearing completion. Larry's also done 2 pages for SAN FRANCISCO COMIC BOOK #6, and some work for the Print Mint's YELLOW DOG revival. His J.F. Stevens story from CORPORATE CRIME was reprinted in LABOR UNITY, a labor newspaper. Larry also did pages for Everyman's SPACE JUNK and RIGHT WING FUNNIES mini-comix, and a solo mini-comic is in the works.

One of the big topics at the San Diego Con this year was the Mouse Liberation Front, spearheaded by Dan O'Neill. The issue has sharply divided the comix world; some cartoonists, probably most of them in fact, are solidly behind Dan in his legal struggle with the Disney organization. Others believe that Dan's crusade is anti-artist, anti-copyright. One of the products of the MLF fever at the con was a 16-page "communique" consisting of cartoons by many of the well-known underground cartoonists in attendance. The names are known to those of us who participated, but to list them here would be inappropriate considering the nature of the communique! It's <u>really</u> underground. Dan received an inkpot award at the con, as did Victor Moscoso.

Fantagraphics, publishers of THE COMICS JOURNAL, recently tried to get Grass Green's new solo book HORNY COMIX printed at their usual printer, but the printer refused to handle it. This has thrown a kink into their plans for a line of underground and ground level books. They may end up sending the book all the way to the West Coast to be printed, which would be a shame since Fantagraphics is located in Connecticut.

Richard Krauss has just published FUNNY PAPER #2, with Vojtko, Whitney and Krauss comix, and a cover by Brad Foster. Available from Richard at 4333 NE 29th Ave., Portland, OR 97211 for 50¢. The print run is 250 this time.

GIZMO is the title of a new book of comix by Gary Whitney, Eddie Eddings, Brad Foster, Grass Green and others. It's a 32-page digest available for $1.25 by mail from Tom Mason, 705 Draper Rd., Blacksburg, VA 24060. The cover is by George Erling; highly recommended.

Robert Crumb has split with the Cheap Suit Serenaders because of a squabble

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Rory Hayes

Interviewed by
ALFRED BERGDOLL

CASCADE: You are probably the most controversial of the first generation of underground cartoonists. The authors of the two books that have so far appeared purporting to be U.G. comics histories (they are terrible) seem to hate your work. Your fellow artists (most of them) and discerning fans love your work. What do you think of that state of affairs?

HAYES: I believe the reason some people dislike my work is because when I drew a comic strip or drawing it was all flow of consciousness (ideas from the id), and I tried to make it as honest work as possible. Whatever meaning or interpretation people chose to get from it was up to them. Successful art to me is art that gets a strong reaction in some form or another. That is the reason I believe some people like my work and others dislike it.

CASCADE: You and your brother Geoffrey (who is now a successful author of children's books) have drawn and written since you were children. How old were you when you started? How long ago was that? Is Geoffrey younger than you?

HAYES: As far as I can remember, the first strip I ever drew was called "Dick Pooh Versus Ducky Doodle." I was about 10 years old when I did it. The year was 1960. I will be 30 this August 8th; my brother Geoffrey is 2½ years older than me.

CASCADE: What was NUTSBOY COMICS? Has any of it ever been printed? Will any be printed?

HAYES: NUTSBOY was one of my earliest creations and I used him in several pencil drawn strips in homemade comics I gave to my brother.

NUTSBOY COMICS was never printed. I drew a pen-and-ink cover for it back in 1970 and planned a whole series of stories about him, but other projects came along. I hope very soon to put out issue #1. I'm working on ideas for it now.

CASCADE: Have you done collaborations with Geoffrey?

HAYES: When we were younger my brother and I did many collaborations. None that have seen print, unfortunately, except for two panels in the story "The Wrath of Mazor Storn" which appeared in INSECT FEAR #2. I also helped Geoffrey with some of the ideas and writing for PATRICK COMES TO PUTTYVILLE and BEAR BY HIMSELF.

CASCADE: What was your childhood like? Your parents? What do they think of your work?

HAYES: Looking back, I'd say my childhood was troublesome at times (I didn't fit in well with other kids my age). I felt most of them acted too childish and cruel. However I did have a few real good friends and most of the time I kept amused and found life interesting and fun a lot. My happiest years were from 1960 to 1964 where my family and I lived in a big house at 3555 Mission Street (in San Francisco).

This was the time when my brother and I were the most creative together. We drew a lot and gave plays for each other with our collection of stuffed dolls. These dolls were what we based most of our characters on. My parents always admired my style and sense of perspective but didn't always like the subject matter.

CASCADE: Did you have your cast of characters from the beginning --Pooh, Little Einer, Granny Crackbaggy, the Bogeyman, etc?

HAYES: Yes, most of my characters were based on our stuffed animals.

We developed personalities for them as time went on. For instance, one of Granny Crackbaggy's favorite expressions was "Ehh! I'm excellent!"

She also thought of herself as a great filmmaker but all of her films were really terrible and boring.

Little Einer was always getting excited over the least little thing and would jump around a lot.

THE PIKE TIMES

PUTTSVILLE'S FINEST NEWSPAPER!!! | "ALL THE LATEST GOOP!" | WEATHER: THE SAME

OODIE GOODIE WOODIE HAS NEW RIVAL!

SOMEONE NAMED "MISS SWEETUMS EATUMS" HAS BEEN CAUSING QUITE A STIR WITH HER NEW FILM, "MY FIRST COOKIE." DESPITE ITS NAUSEATING POSTER, THE FILM HAS BEEN DOING RECORD BUSINESS AT THE POOHAMOUNT. SOME SOURCES SAY IT'S BECAUSE FREE COOKIES ARE BEING GIVEN AWAY AS A PROMOTION GIMIC — ALSO, THE SECOND FEATURE IS "THE MONSTER" WHICH MAY HAVE SOMETHING TO DO WITH IT. ANYWAY, MISS EATUMS SAYS THIS HAS ENCOURAGED HER TO MAKE MORE FILMS. OODIE GOODIE WOODIE HAS THIS TO SAY: "A PROMISING YOUNG TALENT. SHE'D BETTER WATCH IT!" MISS EATUMS AND HER BOYFRIEND "PATTY POOHIE" WHO ONCE MADE A FILM FOR OODIE GOODIE WOODIE SAY THEIR GOAL IS TO PUT HER OUT OF BUSINESS.

COMING: "NIGHT OF THE BLOOD BEAST" AND "DESTROY ALL MONSTERS"

SPECIAL!!

MR. MANS STORE IS HAVING A BIG SALE ON HALLOWEEN ITEMS. GET 'EM WHILE THEY LAST!

ELROY PUDD INVENTS INVISIBLE POWDER!!

ELROY HAS COME UP WITH ANOTHER OF HIS DUMB INVENTIONS WHICH DON'T WORK. HE CLAIMS THAT THIS SPECIAL POWDER WILL MAKE ANYTHING DISAPPEAR. POOH WAS PRIVILEGED TO GET A QUICK GLIMPSE OF IT AND SAYS IT LOOKS LIKE TALCUM. BUT ELROY IS KEEPING IT UNDER WRAPS BECAUSE IT IS SUPPOSED TO BE SO VALUABLE. DUCKY DOODLE IS SAID TO BE INTERESTED IN PURCHASING SOME.

THE INVENTOR

A TERRIFYING SCENE FROM "MONSTERS FROM THE MORGUE" NOW PLAYING AT THE PEST THEATER.

The Bogeyman was created much later. In the year 1969 when I drew BOGEYMAN #1, which was my first published work, had a print run of only 5000 copies, and has never been reprinted.

CASCADE: How does your life relate to the lives and adventures of your characters?

HAYES: A lot of my personality is reflected in my work, I suppose, but a lot of my ideas I just made up or they came out of my subconscious.

Some of my comic stories were based on plays and stories I did with my brother, and one comic strip called "Popoff Hayes, the Drug Fiend" which is 11 pages long and took me almost three years to do is based a lot on my experiences with speed and other drugs.

I consider it the most ambitious comic strip I ever drew. Unfortunately it has never been published and is the property of Don Donahue, the man who printed the very first ZAP COMIX plus SNATCH, MR. NATURAL and others.

CASCADE: Pooh and some of your other characters seem to have come from A. A. Milne's THE WIND IN THE WILLOWS, though you've certainly made them your own. Who inspired

Granny Crackbaggy?

HAYES: None of my characters including Pooh were in any way inspired by A. A. Milne's Pooh, although I did enjoy reading his work.

Granny Crackbaggy was inspired by a doll I have, made in West Germany, who looks very similar to the drawing of her. I've had her since 1960 and she is in pretty ragged condition. The inside of her head is stuffed with wood which has since broken into many pieces, making the outside of her face very squishy from being tossed around a lot.

CASCADE: You and Geoffrey produced various "magazines" as children. Who first "discovered" you?

HAYES: Gary Arlington was the first to discover me. Early in 1969 I showed him our early magazines and he liked them enough, and encouraged me to draw BOGEYMAN #1 for publication. It was the first time I had ever used pen and ink, and took me 3½ to 4 months to complete. The stories I just made up as I drew them. I loved horror comics at the time and still do. Also I have always been a movie fan and use to make my own films and a lot of the ideas and panels in BOGEYMAN #1 were inspired by movie angles and montages such as long shots, close-ups, etc. for dramatic effect.

CASCADE: What and where were your first publications?

HAYES: My first published works were BOGEYMAN #1 and #2, BIJOU #2, #3, HYDROGEN BOMB FUNNIES and a strip plus a cover for the EAST VILLAGE.

CASCADE: What are your attitudes to and experiences of the world of drugs, etc.? Do you think drugs help or harm an artist?

HAYES: I believe certain drugs can be used as a tool to help some artists. Of course everybody's personality and metabolism is different, so for some people drugs can be harmful especially if abused.

In the early 1970s I did a lot of drugs (speed and acid in particular) and alot of it gave me some very unique and unusual perceptions on how to draw certain things.

I believe at that point in my life they were helpful. I hardly ever use drugs now except on rare occasions, and would not personally recommend that anybody use them. As I said before, everybody reacts differently.

CASCADE: How did you get into the udergground comics movement? I mean, it seemed to begin in New York City with EVO and GOTHIC BLIMP WORKS. You contibuted to these publications, though you lived in San Francisco then as now. How did they discover you or you them?

HAYES: Actually the way I got my start in underground comics was back in '69 when I showed my early work to R. Crumb.

He was very impressed by it and showed it to other artists. Most of them were really turned on by my style and encouraged me to draw for various books which surprised me since until that time I had never taken my work seriously and just considered it fun. From then on I was truly amazed how many people noticed my work. I've even been told that Stan Lee of Marvel Comics has a panel of my work hanging on his office wall.

CASCADE: What do you think of Bill Griffith's "The Rory Story"?

HAYES: I very much like the style in which he drew it, and found it humorous and truthful in some ways.

CASCADE: One of the many fascinating legends about you concerns a trip to Los Angeles you took, but stopped at a motel where you put $250 in quarters into the vibrating bed. What are the facts of that story?

HAYES: Actually (it was) a trip to Santa Cruz...and in truth I only put $2.50 in the vibrating bed.

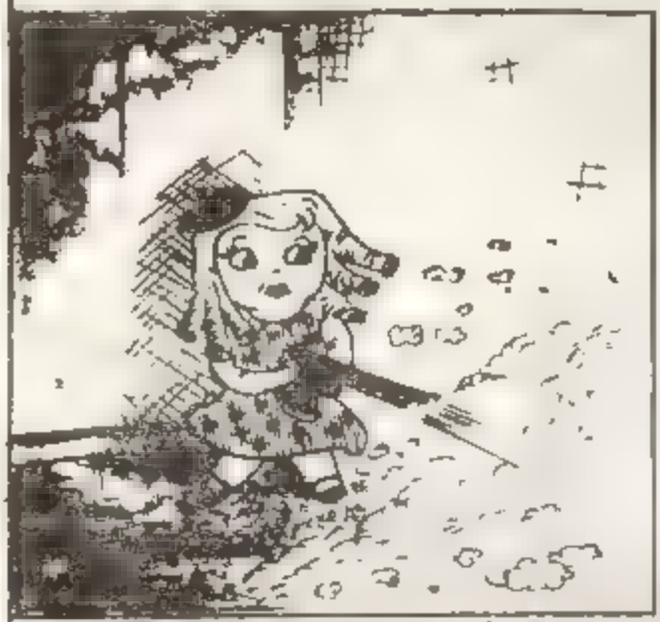
CASCADE: What are your estimates of some other artists? Whose work do you like? Detest?

HAYES: Most artists' work I can appreciate in one way or another. I've always liked Crumb's work and Kim Deith's in particular. Also like Jay Lynch, Aline Kominsky and Spain. I think Bill Griffith draws the most humorous strips in the undergrounds.

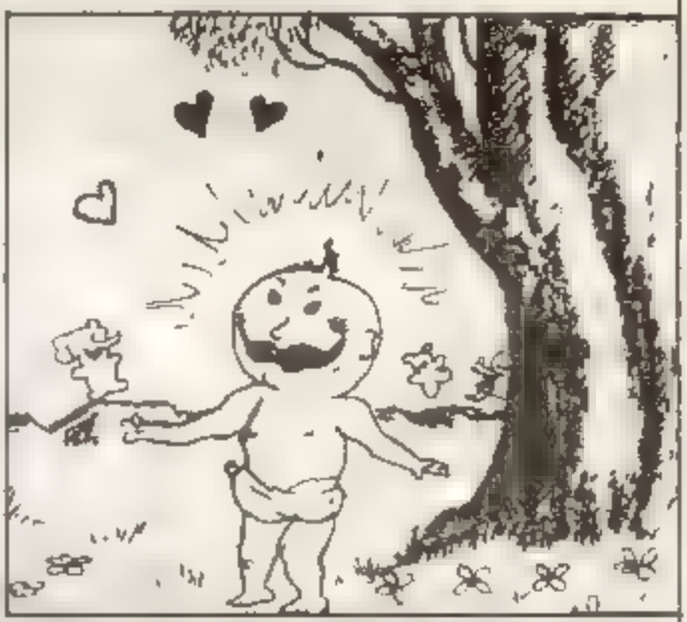
I think S. Clay Wilson has a great style but has been using the same theme for years and hasn't really made much progress with his storylines or ideas.

The only artist's work I can think of that I really detest is Gene Colan's who works for Marvel Comics. His work is sloppy and obnoxious-looking.

PATRICK POOH MAKES HIS FAMOUS "I AM A POOHBEAR" SPEECH FROM "THE POOH AND THE OMESSY" (1958)



ITS "LITTLE CRIMESTEIN" (1967)



THE RECENT FLOP: "THE BRIGHT-EYED BABY GOES TO HAPPY LAND" (1968)

UNDERNEATH A SHADED SKY,
WITH RAINDROPS TICKELING THE FUR,
I WATCH THE PEOPLE HURRY BY
UNDERNEATH A SHADED SKY.
HERE IS WHERE I LOVE TO LIE
WHEN DISTANT TREES ARE JUST A BLUR
UNDERNEATH A SHADED SKY
WITH RAINDROPS TICKELING THE FUR

CASCADE: Mark Beyer and Aline Kominsky say that your example played an important part in getting them started in comix. What do you think of their work?

HAYES: It makes me feel very good that Aline and Mark were inspired by my work. I would like my work to reach a point where a larger crowd would be turned on by what I did.

I like Aline Kominsky's work very much and what I've seen of Mark Beyer's I liked.

CASCADE: Aline Kominsky once said that if she had not met R. Crumb when she did, she might have gotten involved with you. If that had happened, do you think you and Aline might have collaborated on something like Crumb-Kominsky's DIRTY LAUNDRY?

HAYES: Yes, I think if things had gone that way Aline and I would have been very compatible and would probably have done many collaborations together.

CASCADE: Lately you've moved away from comix to doing drawings of landscapes, with and without figures, many of them in color. What are your plans for the future?

HAYES: I believe I've gone as far as I want to go doing landscapes, and will continue to work in color but I also want to get back into doing comics again.

CASCADE: Could you lend photos of your most recent colored drawings to prospective buyers? If so, would you like to include your address in this interview?

HAYES: I would be more than happy to lend photos of my recent work to interested buyers. My address for anyone interested in writing is: 681 Ellis St. #692, San Francisco, CA 94109.

CASCADE: Of course, people in and near New York City can get in touch with me. I can show them examples of your work.

Do you have any plans for comix in the future?

HAYES: As I said earlier, I plan to work on the first issue of NUTS BOY COMIX, and I'd like to do more autobiographical stories since a lot of interesting and unusual things have happened to me in my life so far, and a lot of these things might make for good stories. Of course I'll still continue to use some of my regular characters. ■

Editorial

By ARTIE ROMERO

We're back! I suppose a lot of you thought CASCADE had died, but this issue has just been severely delayed for a number of reasons. The publication of HOBO STORIES and ANIMAL BITE COMIX drained Everyman of all our funds for a while, and then the San Diego Comicon set our schedule back even further. I returned from California only to find a virtual mountain of work awaiting me: a catalog, a masebook, a syndicate presentation for John Peterson, and four Everyman mini-comix later, I was finally able to tackle this issue of CASCADE.

Anyway, to sort of help you forget about the delay, we've expanded this issue to 28 pages, with two interviews and an extra-big news section. The type is reduced more, too, to give you almost as much written material as a double issue. This is something of a preview of CASCADE's new look which will debut next month. Starting with #18, we'll be bringing you a minimum of 32 pages every month, with more interviews, more special articles and graphics! Also, envelopes will be used from now on--no more flimsy wrappers for mailing. Of course, these improvements cost money, and because of this expansion and the steadily-rising cost of just about everything that goes into it, the price of CASCADE must go up. Beginning with #18 our price will be $1.00, and subscriptions will be adjusted accordingly. The new rates are 12 issues for $10, 6 issues for $5 in U.S. and Canada, 12 issues $18, 6 issues $9 overseas. If you have an odd number of issues left on your subscription, we'll give you the extra issue. I hope this change will be accomplished with a minimum of hassle for everybody involved.

CASCADE has made giant strides in the past couple of months, in spite of the fact that no new issues have appeared. Krupp Mail Order will be offering CASCADE in their fall catalog, and Bud Plant will begin distributing us with this issue. Of course, Bob Sidebottom will continue to handle all the wholesale distribution, and all inquiries should be sent to him. Bob's address appears in his ad in the centerspread of this issue.

I'd like to thank Bill Sherman for all the fine work he's done, reviewing comix in his "Quick Ones" column. This issue has the last installment of "Quick Ones," which will be replaced with a new type of review section next month. Bill will continue to write mini-comix reviews in "Pint-Sized Panels," and will also turn in an occasional special article.

Because of the long delay in getting this issue together, we're going to skip August and September issues, making #18 the October ish. We have a fantastic cover collaboration by Trina Robbins and Melinda Gebbie, an interview with Melinda conducted by Trina, and a fantastic discussion with England's Hunt Emerson; plus highlights of the San Diego Comicon's underground comix panel. #19 will be a science fiction comix super special, with Trina, Irons, and Friedrich interviews, cover by Leialoha, and lots more. For

CONTINUED ON PAGE 27

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CASCADE (The Comic Reader for U.G.Comix, with news,interviews,comix):#1-4,6-8-75¢ea #9/10,11/12-$1ea;#13-16-50¢ea.(#15-all comix ish;#16-Shelton interview)

IMPORTANT ANNOUNCEMENT

2 of the 4 major publishers of comix have raised prices to $1.25 on all new and top selling titles; $1.00 is now average price, with few 75¢-ers left. This sale in effect til 1/1/80.

SALE-$1.00 each (Save up to 66%!):

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[illegible] APES [illegible] (1[illegible],Metzger,[illegible] exist')

A LOOK AT French comix

by jean pierre mercier publisher, ARTEFACT

The comix scene in France developed quite recently. The real beginning was the creation of PILOTE, which published a lot of great stuff over the period of ten years, and gave a chance to all the big stars who sell a lot now: Gotlib, Bretecher, Moebius, Solé, Mandryka, Druillet, Tardi, F'Murr, Fred, and many others.

There was also another magazine, HARI KIRI, more satirical and political (a typically French tradition), created in the same period as PILOTE: 1959, 1960. The HARI KIRI group includes Reiser, Wolinski, Willem (a Dutch artist with perhaps the closest to an "underground" style, very good), Cabu, and Gebe.

In the mid-Sixties PILOTE and CHARLIE HEBDO, a weekly done by HARI KIRI's group, had a very big influence on the youth. After May 1968 a new generation of readers came on the market, PILOTE sold more than 100,000 copies, and guys like Druillet and Gotlib were real superstars. About the same time, fandom began to develop. Jacques Glenat created SCHTRUOMPF FANZINE, and a lot of young guys tried to create their own fanzines. We were in this movement, and created FALATOFF in the late Sixties.

Some years ago Mandryka, who had censorship problems with PILOTE, Gotlib, who wanted to express his sexual fantasies, and Bretecher, who was interested in the project decided to inaugurate a new magazine of "underground" type. The name was L'ECHO DES SAVANES, and the first issue was published in 1972. Its success was incredible; the third issue sold more than 250,000 copies, which is fabulous in our country. After many attempts, a distribution company called B. Diffusion was formed.

For personal reasons, Bretecher and Gotlib left L'ECHO DES SAVANES, the former to do a weekly page in LE NOUVEL OBSERVATEUR, the latter to create his own magazine FLUIDE GLACIAL.

About the same time, Dionnet, Druillet and Moebius came up with METAL HURLANT. In the beginning it was distributed by Futuropolis Diffusion, a bookshop and publisher. But very soon they had financial problems, and one of the biggest publishers in France bought them. By now they are surely not underground and they are distributed by Sodis, a very official, capitalist company.

Fandom gave us a few interesting experiments, but in France the audience is smaller, maybe one or two thousand. It's very difficult to make a living with such a small market. The major part of these "underground" publications is distributed by Futuropolis. The Bazooka group is the best-known of all, because they have a real sense of scandal. They did very interesting graphic research, and their influence on the "new wave" is very strong. Have you seen the "Armed Forces" cover, the latest Elvis Costello album? Look carefully; in the same type of graphic research, a lot of magazines are trying to do something new. The best examples are in ELLES SONT DE SORTIES, which is produced by Caro, Doury and Bruno Richard. (Examples of Marc Caro's cartoons can be seen on the back cover of this issue of CASCADE.) They have contacts with Art Spiegelman, and their graphic preoccupations are very close to his.

Last year a lot of magazines were put on the market. Casterman, a traditional publisher who did albums of Hugo Pratt, Jacques Tardi, and a lot of Belgian artists, decided to publish A SUIVRE, a monthly with Tardi, Pratt, Munoz, Sampayo, F'Murr, and others. Hara Kiri group came out with a weekly last year called BD. It had a short life, but at least they tried to create a popular magazine with a low price and interesting stories. BD published translations of Spiegelman, Griffy, Ted Richards and a majority of the young French artists. It's a shame that they didn't succeed. ■

UN POÈME ILLUSTRÉ

PINT-SIZED PANELS

By BILL SHERMAN

The shelves are growing with all manner of strangely shaped mini-zines, folks, and with Raw Books' recent entry into the format it looks like we'll be getting more work by the established comix artists in the off-size arena. You won't read any griping here!

CLASS ACT

WORK AND TURN (65¢ from Raw Books, 27 Greene St., NYC, NY 11013)

Art Spiegelman, who demonstrated his ability for artistic pastiche in his wonderful "Ace Hole" Picasso figures, goes all the way with a 3-by-3-inch 18-pager. Two cubist figures meet on the street, dance, romance and ball, then back out of the action with the same images repeated backwards. Only the vibrations of ghost printing, a clever impression of shuddering sex, mark the difference between the first and second halves of this booklet. The effect is rather like an eight-pager that might have been produced if the Tijuana Bible boys had lived in Paris instead of Des Moines; had looked toward the Left Bank instead of the funny papers. (Of course, Spiegelman's a much better artist, but you get my point.) Great use of pencil shading to enhance the figures' geometry and the printing quality's tops: such shading just doesn't come out in rapidprint-type plating. As a piece of art, WORK AND TURN is more a stylistic exercise (I'm reminded of the artist's ziptone cartoon somersault cartoon), but what style!

BONKERS BOOKS

NUTSO TOONS and SAMO (25¢ each from Everyman, 432 S. Cascade, Colorado Springs, CO 80903)

Unlike the dope and robot books, the NUTSO title is general enough to fit in those strips that would not make a full thematic mini-zine. ("Aluminum Siding Funnies"?) I rather prefer getting a chance to see how different artists will tackle the same subject, but I can't really argue with the strips that are here. John Cosgriff's "Invertebrates" and Bob Conway's Mr. Peanut death trip are especially fine. (Nice slice of Frostbite Falls nostalgia in the latter.) Skip Williamson makes his first mini-zine appearance with a typically sardonic battle of the sexes strip, drawn without his characteristic shading so that it looks like a loosely done "Whiz Kidz" strip. The punchline's a pretty low blow. Artie Romero's wraparound NUTSO cover is definitely "krazy kool," though. As for SAMO, it's Gary Whitney's solo Everyman, a tale of pizza and passion in the big city. Wryly Whitney.

BANANARAMA ($1.25 from Jan Tonnesen, 8431 Lemon Ave., La Mesa, CA 92401)

This here's a weird 'un. According to the inside cover, this 3½-by-4¼-incher was "created expressly for the edification and enjoyment of the 300 attendees of the 2nd Annual Banana and Beer Banquet held April 21, 1979 in Lakeside, California." Bananas and beer? These Californians are fuckin' barbarians! In any event, this is 24 pages on yellow paper (but of course) and features one-panel illos by the likes of Rick Geary, Carol Lay, Joel Milke, Scott Shaw!, Tonnesen, Valentino and others. And no, they don't do the banana-in-my-ear joke. Instead, we get pix of "Battling Bananas of World War I" and bananas guzzling brew, some obvious quick sketches and somewhat better bits of gonzo fruitiness. Pick of the bunch: Tonnesen's Moebius banana parody, a Valentino-Geary illo where the latter's inks heighten the former's salaciousness, a comically composed Hitler illo by Milke (wish I could see where he's heading with his drawing, though). According to the back cover, only 375 of these little buggers have been printed and most of these have been given

out at the so-called banquet. So all you neurotic collectors will want to latch onto this one quickly.

SOLO MINIS

BOOSH WAH KICKS (10¢ from Everyman at the usual address)

A 2½-by-4½-inch booklet, this eight-pager showcases editor Artie Romero's graphics and mazes. The drawings fiddle with head and panel composition (my fave is the centerspread, which has two heads that're fragmented by babbling word balloons and loose panel style borders); the mazes are alternately easy and tricky. I had to cheat on the second one, actually. This is a nice little sample of some long-standing Romero visual concerns. Looks like some surgical second printing had to be done on pages two and six, though.

FOUR-BIT FUNNIES #3 and 4 ($1 each from Valentino, 11900 Oertley Circle, Garden Grove, CA 92461)

First off, Valentino has reduced the size of his books (the first two 4-BITs were 8½-by-11 eight-pagers) by half, and the move has given his art a better showcase, his lines a needed sharpness. Points for perceptive presentation shift. These two editions in the FOUR-BIT series are titled "Fuckin' A Funnies" and "Kid Stuf'" respectively. The second is a collection of strips rather like FOUR-BIT #2 ("Almost Normal"), while the first is a stream-of-consequence strip of the type Crumb's produced. I prefer "Fuckin' A", partly because the format allows Valentino the chance to show off different art styles. Also, as a comix scripter Valentino still has a tendency to go after (in his own words) the "cheap shot," and this is less grating in a less linear setting like "A." (Neat play on the Comics Code Authority symbol.) Still, there's a nice early underground feel to Valentino's second book: there's even a one-page acid cartoon. Talk about your basic flash from the past!

NOBLE MISSES

TRANSIT PICTORIAL (25¢ and a stamp from Wayne Gibson, 2521 N. 40th Street, Seattle, WA 98103)

Another book of Americana illos, this time a four-page series of car and truck renderings done with outline and heavily spotted blacks. The graphix are fine, if a bit crowded for the space (your basic folded over

8½-by-11 sheet), but for some reason Gibson feels constrained to put cutesy captions by the drawings, obvious parodies of Latin classifications (ie. "Haul-us Away-ness: has been known to eat large amounts of dirt") that were funnier when Chuck Jones did 'em in the Roadrunner cartoons. I would have prefered the illos straight.

A-Z COMICS (75¢ from Walter Rogers, PO Box 896, Dover, NJ 07801)

Rogers' 28-pager is another of those jobbers that straddle the line 'tween mini-comix and fanzine --it's definitely not slick enough to make a comix book. A sort of alternate Chocolate Alphabet, A-Z avoids the Ellison-Todd book's biggest pitfall at least. To whit: each letter is given a strip instead of an illustration (though a few of Rogers' strips cut the line close between comic and mere illustrated prose). Unfortunately, Rogers doesn't have the dash and imagination of our California fantasizers and his art is definitely embryonic. There's a nice attempt at maintaining a thematic/sequential link between alphabetical entries, but it doesn't hold through the whole issue, unfortunately. This chocolate should have been cooked a little longer. ■

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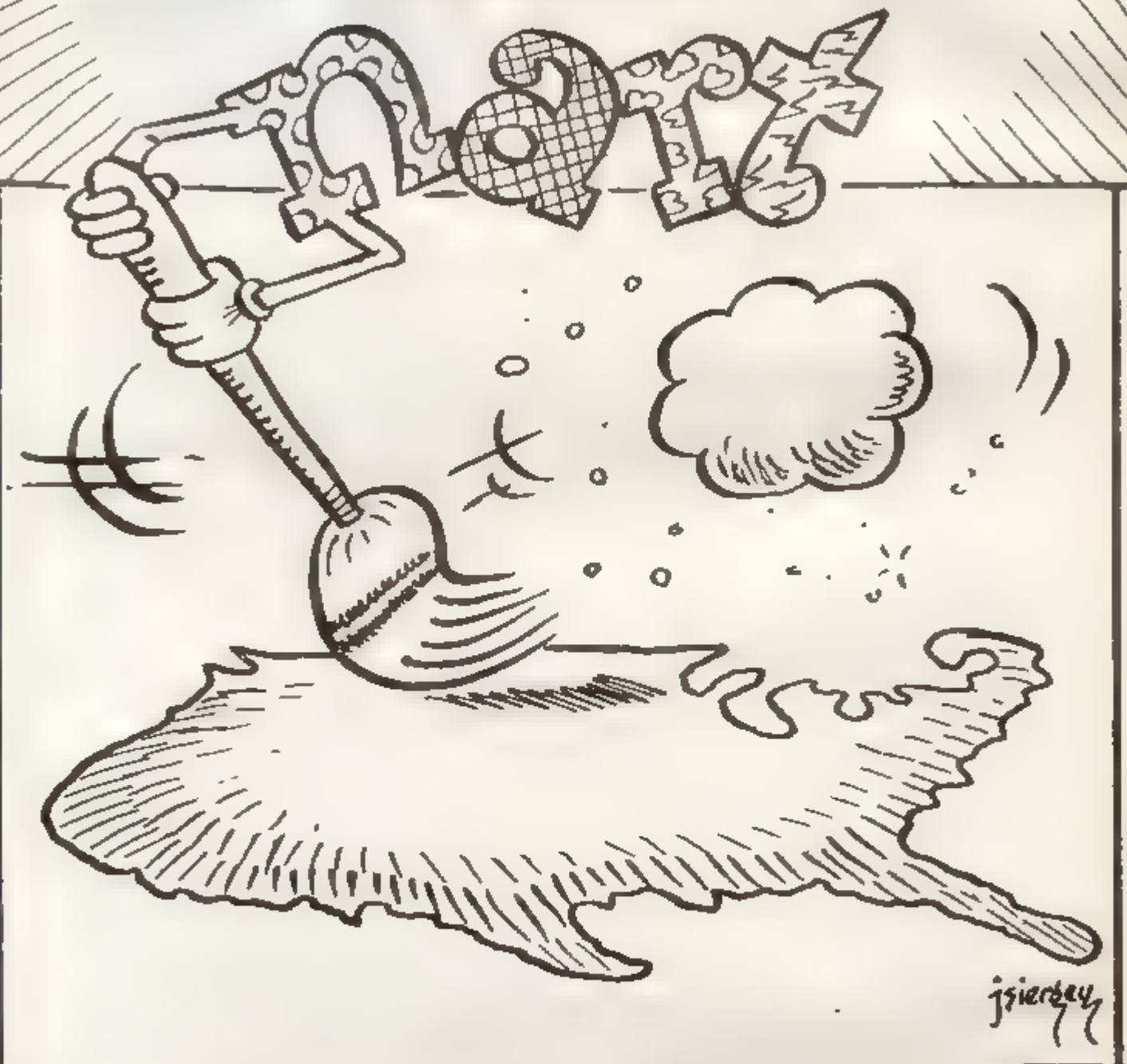

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QUICKONES

By Bill Sherman

CLASS WAR COMIX #1 (Krupp)

Originally drawn in '74 by British artist Cliff Harper, CLASS WAR COMIX is an attempt at dramatizing the problems of a post-revolutionary society--in this case an imagined future England just after a People's Revolution has taken over. Centered around the activities of a country commune, Harper's book follows several characters as they work, discuss each other's political commitment and hold a community meeting. Back in the city, a struggle between an ossifying revolutionary party and its former anarchist allies is brewing, but in the commune the conflicts are a bit more mundane--whether to tear down and rebuild a bridge, for instance--if no less seriously taken. Much of Harper's book concerns itself with the way commune members resolve or avoid both large and small conflicts.

Real potential yawnstuff, right, just like those Chinese comics Jay Kinney parodied so deftly in YOUNG LUST? Well, CLASS WAR COMIX isn't as snappy as a rerun of "Beverly Hillbillies," but it ain't dull either. Writer-artist Harper (a contributor to ANARCHY COMICS) avoids the biggest pitfall by tackling his story art first and then putting in the dialog: the Marvel approach. His panels and lettering are large, and he frequently lets the visuals suffice. While Harper's dialog won't win the Henny Lenin Revolutionary Repartee Award, it keeps you reading because he uses it sparingly in fleshing out interesting background info. Harper's characters are generally defined through the way they approach their politics --a questionable technique at best--but within limitations it works. I'm reminded of INNER CITY ROMANCE's debate sequences, although Harper's slangy British dialog doesn't have the rythmic intensity of Colwell's ghetto talk.

Harper's art, full of stipple and graftint, has a winning sense of bucolic photo life--he's especially good at showing his characters at work--but his characters' facial expressions don't always seem in sync with their dialog: the peril of the Marvel approach. Though English Civil War looks further off in this year of Margaret Thatcher than it did in '74, that doesn't undercut this book's basic theme. CLASS WAR's conflicts are steeped in history and hope.

This book was originally intended to be first in a series (hence its unresolved conflicts), but lack of response to its British publication stifled the artist's yearn to continue. I'd like to see Harper continue with the series: I'm curious to see how much his skill in humanizing his characters has grown. Plus I'd also like to see how the struggle turns out.

THE FIRST KINGDOM #9 (Bud Plant)

As Jack Katz delves deeper into his flashback background to the First Kingdom, a potential snag in the storyline seems to be developing. Namely, the present tense storyline has so many threads that all this focus in the past seems to be keeping any of them from developing. Or, when a development does occur, the focus seems somehow off: Nadan's reversal, though prepared for in the previous issue, comes across unsatisfyingly abrupt, for instance. Our series hero, Tundran, barely makes a move this time out. For the first time the chapter doesn't even end on a cliffhanger.

Katz's art is still great, especially exciting during the flashback mutiny scenes that are this book's dramatic high point, but I'm getting eager for the Galactic Hunter flashback to reach its conclusion. Maybe then we can see some of the present line conflicts out front instead of sitting on the back burner.

GREAT DIGGS #2 (Rip Off Press)

Classy white paper and an 8½-by-11 size (which gives the artist more room for borderline comments on the events that inspired the cartoons) make this book more like the hardbound reprint collections Diggs' straight press compatriots put out than the scruffy 11'1 '77 collection. The price is considerably higher than the first book's, too: $2.25 this time. What's Diggs looking for, respect or something?

Seriously, folks, I favor the new format. The larger size allows Diggs to reprint nearly all of his one-panel cartoons uncropped, and it also lets him reprint

CONTINUED ON PAGE 27

NEWS continued from page 2

admit a new man to the famous [illegible] band, and Robert was opposed. The band will carry on, but surely Robert will be missed. Who will do the group's album covers now? Perhaps Robert Armstrong, a member of the group who is a fine cartoonist as well. Armstrong is fin-

[illegible] ported to be staying with Hunt Emerson. Well-known British cartoonist Chris Welch was in the States last month, and put in an appearance at the San Diego Con.

THE ARCHIVAL PRESS INC. ILLUSTRATED CHECKLIST TO UNDERGROUND COMIX

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Enclosed is $4.50 plus 50¢ postage _____

Salmon Studios will soon release SHALL WE DO IT AGAIN, edited by Daniel House and featuring art by Hector Tellez and John Burnham.

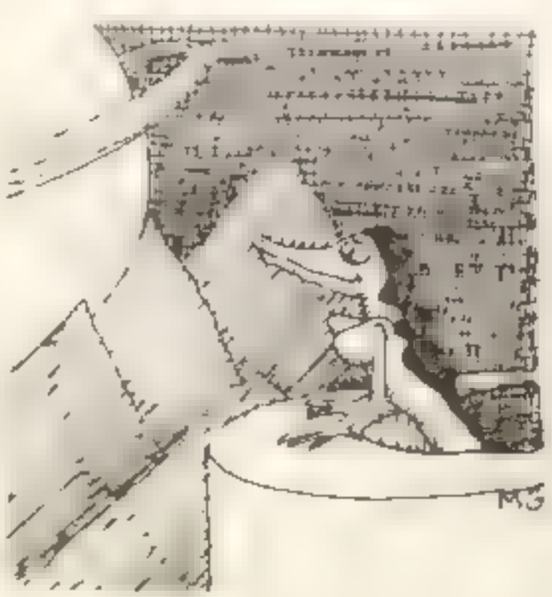
The distributors of THE ORANGE BODE are being sought by Vaughn Bode's widow, Barbara, since the material is all part of the Bode estate. The publishers of this collection of Vaughn's college work never bothered to contact anyone on the rights to this material.

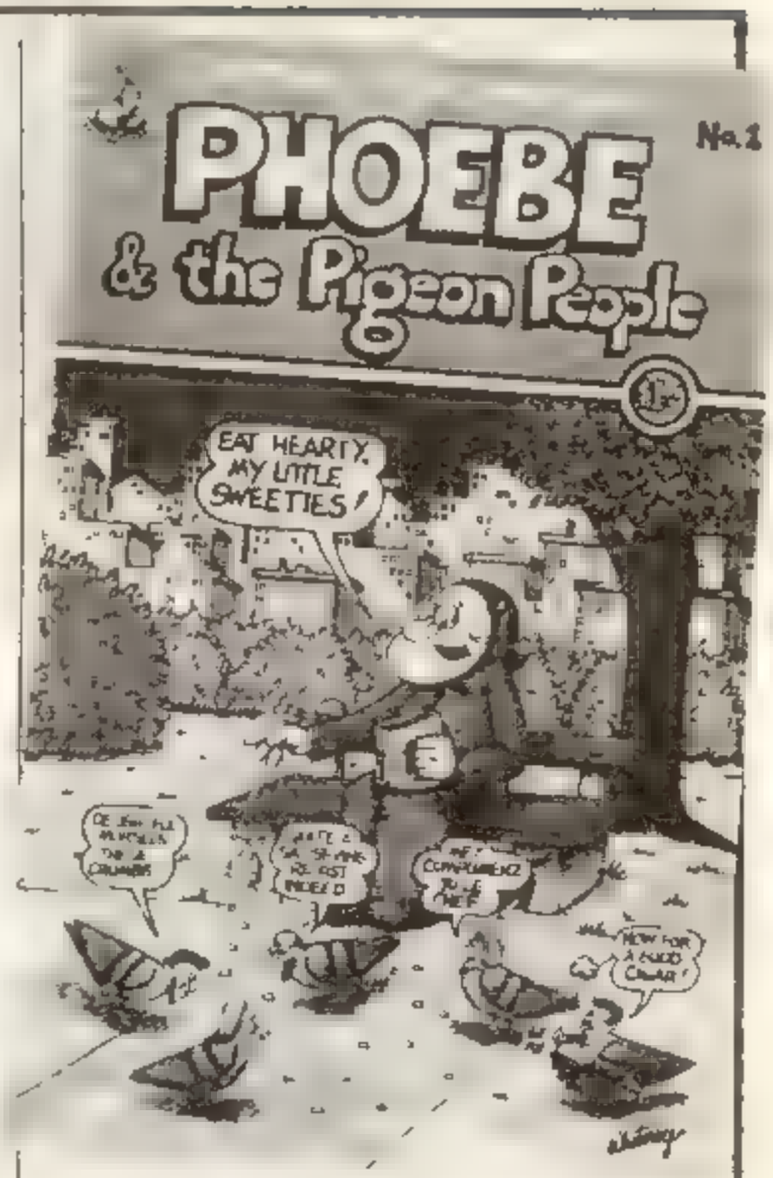
It will interest a lot of you to hear that Vaughn's son Mark Bode will be having material appear in COSMIC CIRCUS #5. He also did some lettering recently for HEAVY METAL.

LEFTOVER$ is the name of an underground comix collection that was just printed by Eric Vincent, 4405 Pease St. Apt. #1, Houston, TX 77023. It's actually the second issue of CERBERUS MAGAZINE, not to be confused with the Aardvark comix from Canada. This book has work by Erling and Vojtko in addition to lots of fine comix by Eric Vincent. The price is $1.75 postpaid. It has color covers and fine printing and paper throughout.

Last Gasp has just published DR. ATOMIC #5, the latest in their best selling line of comix by Larry Todd, CHECKERED DEMON #3 by S. Clay Wilson, TITS & CLITS #5 edited by Joyce Farmer and Lyn Chevli, all with $1.25 cover prices. Soon to appear are SLOW DEATH 10, ANARCHY 2, YOW 2 by Bill Griffith, COMMIES FROM MARS 2 edited by Tim Boxell. Also being worked on at the moment or started are LOUNG LUST #6, MICKEY RAT 3, SLOW DEATH 11, and LAST GASP COMICS #1. Reprints of the following are due: ALL ATOMIC, TITS AND CLITS 4, and LOUNG LUST #3. As you can deduce from these lists, Gasp has begun to publish Nanny Goat Productions (Joyce Farmer and Lyn Chevli).

Rick Geary has a couple of new mini-books out. THE BOOK OF PALLING and IKE AND MAMIE are available as a set for $1.25 plus 15¢ post. Rick's a terrific artist whose work has appeared in FEAR AND LAUGHTER and two books published by Schanes and Schanes. These two new booklets are theme portfolios, write to Rick Geary, PO Box 99835, San Diego, CA 92109. His TELEVISION and HELLO FROM SAN DIEGO are squarebound collections of cartoons available for $2.50 plus 50¢ postage per book from Pacific Comics,





artist: Gary Whitney

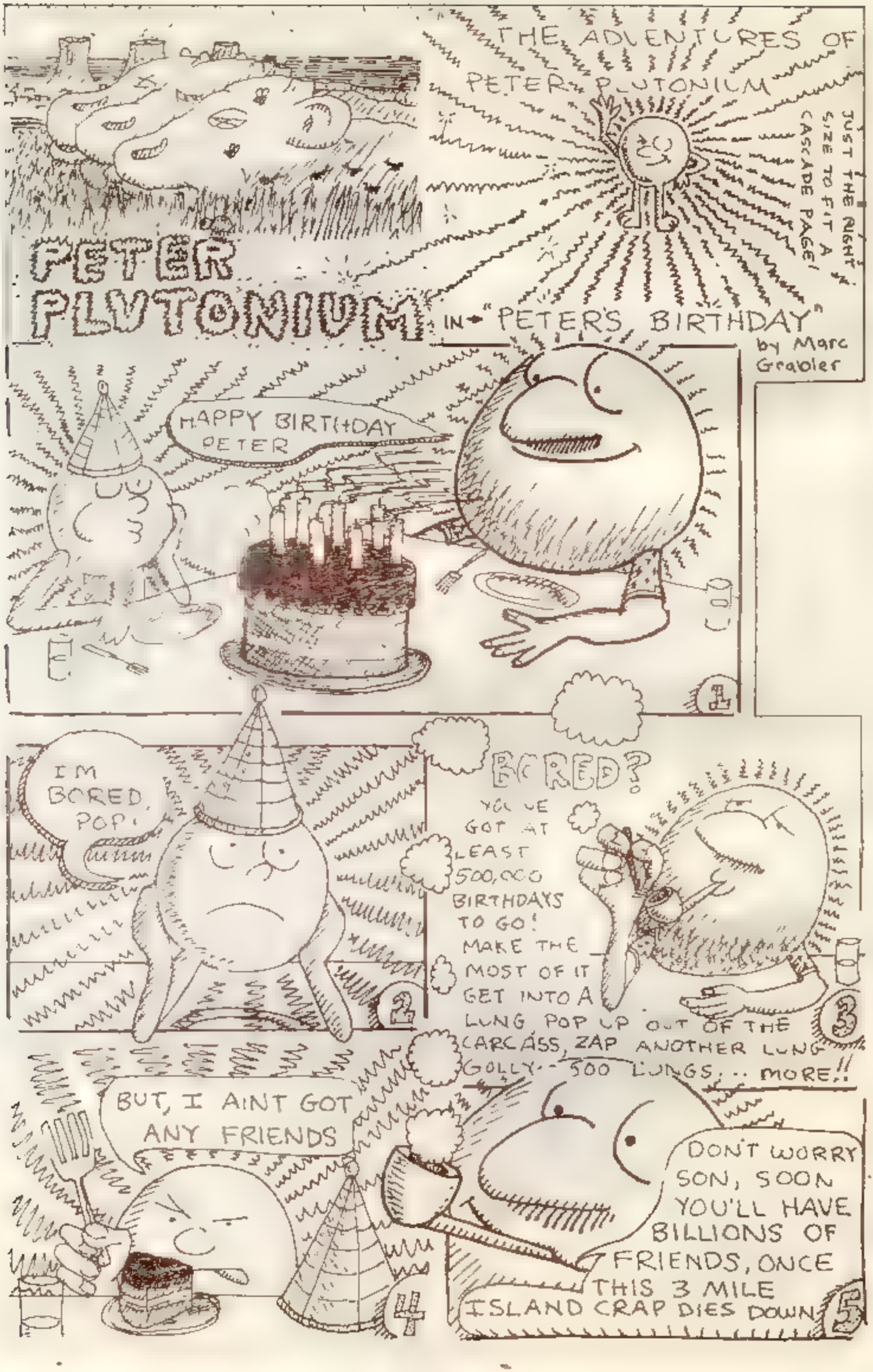
P.O. Box 99217, San Diego, CA 92109. Recommended.

Valentino is having a sale on his FOUR-BIT FUNNIES series; he's got ALMOST NORMAL, FUCKIN' A, and KID STUF' for 50¢ each while they last. He edited the San Diego Con book and has copies available for $2 plus 50¢ postage. This is a tabloid program book with lots of comix and articles, banned at the con because of a strip by Spain.

Byron Preiss is interested in putting together an anthology of CORPORATE CRIME COMICS through one of the big New York publishers. This edition would not be possible until a third issue of the comic was published. Preiss is also interested in adding people like Neal Adams and Thomas Wolfe to the regular "underground" contributors.

THE BUNCH'S POWER-PAK COMICS is new from Aline Kominsky and Krupp. This quality collection has lots of new autobiographical comics by Kominsky, plus earlier unpublished strips.

Things are getting wrapped up with ANARCHY #2. If all goes as planned it'll have strips by Stiles, Spain, Gebbie, Peter Pontiac, Epistolier & Trublin, Cliff Harper, Sharon Rudahl, and an 8-page Kinney/Mavrides collaboration. Photo on the front cover is by Ruby Ray, and the back is a portrait of Mao by Kinney (looks great!).


THE ADVENTURES OF PETER PLUTONIUM
JUST THE RIGHT 'N SIZE TO FIT A CASCADE PAGE!
PETER PLUTONIUM IN "PETER'S BIRTHDAY"
by Marc Gradler
HAPPY BIRTHDAY PETER
1
IM BORED, POP.
2
BORED?
YOU'VE GOT AT LEAST 500,000 BIRTHDAYS TO GO! MAKE THE MOST OF IT GET INTO A LUNG POP UP OUT OF THE CARCASS, ZAP ANOTHER LUNG GOLLY--500 LUNGS,.. MORE!!
3
BUT, I AINT GOT ANY FRIENDS
4
DON'T WORRY SON, SOON YOU'LL HAVE BILLIONS OF FRIENDS, ONCE THIS 3 MILE ISLAND CRAP DIES DOWN
5

Tucker Petertil claims that DEADLINES, his latest book, may be his last. Tucker is a major collector/dealer/artist/publisher/friend of undergrounds and DEADLINES is a limited edition mini-comix. It is indeed very limited. You might try contacting Tucker at 1636 Bowman Ave., Olympia, WA 98502 but he only printed 25 or 50 copies. The covers are really good. Tucker says that his interests are developing more with fine arts, which will eat into his spare time, formerly devoted to such titles as TALES OF BOZI-SATTVA, JUICE CITY 1 and 2, and some of Clay Geerdes' line, which are probably still available. I certainly hope that DEADLINES is not the winter of Petertil's comix career, because he continues to grow and improve as an artist.

Word has it that George Metzger is finished with MOONDOG 4, which should be out soon. My lips smack at the possibility of a solid MOONDOG; I always thought that the series represented one of the best continuing titles of the time.

Robert Wiener's Archival Press is turning out his U.G. Checklist literally any day now. It should be out as you read this. (It is. --Editor) It will be a must for everybody; retailing for $4.50, it has 128 pages featuring all the known underground comix covers, and a beautiful wraparound cover by Crumb.

I spoke with Bob Sidebottom who verified that he is working on an underground price guide. He has been at it for years, though, and doesn't have any hard plans to publish it in 1979. He does stay on top of comix values. Bob has some intention of working with Ed Watson on a possible CALIFORNIA COMIX #4, but again, no definite dates.

At least those of us who had input into the UNDERGROUND COMIX CHECKLIST think that we have uncovered almost all the existing known undergrounds, but it's so hard to be certain. We hope we're wrong because it's always a kick to come across another unknown title. Fanzines of course are often interesting, but who but a weirdo would aspire to a privately published underground? Certainly the creative energy in a TASTY, EVERWUCHAWA, WHOLE WHEAT, YIKES or CARPET CRAWLER is to be reckoned with and admired. One can forgive polish if replaced with committment. This kind of venture is often the training ground for the pros--everyone has to start somewhere.

I just came across another one. ROLDO THE BARBARIAN is about the 32nd barbarian spoof, and I don't have an address for it, unfortunately. It was done in 1978 by a J.W. Lake, but my copy is signed "Roldo". Anyone have any idea as to its origin? It's amazing how much this guy reminds me of Jim Mitchell and Don Glassford who did the SMILE COMICS for Kitchen Sink in 1972. It's a clever book and I think a lot of you will enjoy it, so watch for it.

Collector Mark Von Arx is moving from Boston to L.A., and there goes another major collection to the West Coast, which is sorta like coals to Newcastle.

The crazies that recently did MISSOULA COMIX and MISSOULA SCANDALS from, of all places, Missoula, Montana, recently sent me a flyer warning us of a new title coming in August called MONDO MONTANA. Each title is $2.50 postpaid from Missoula Comix, 132 W. Front St., Missoula, Montana 59801 (adults only).

Valentino has his fourth FOUR BIT FUNNIES out titled KID STUF. I believe that it's $1 pp unsigned, add a dollar if you want one signed. The print runs on his FOUR BIT FUNNIES all ran 200. It's not as hot as his last title (FUCKIN' A, which was superb), but there's a one-page story called "Sunburn" that's fun and a one-

CONTINUED AFTER NEXT PAGE

FLYING FUNGUS FUNNIES

©1979 GARY WHITNEY

AFTER HIS SON, BILLY, FLEW OFF WITH THE FLYING MUSHROOMS, FARMER BROWN MADE A LONG-DISTANCE CALL TO WASHINGTON, D.C. TO SPEAK WITH HIS CONGRESSMAN, SENATOR ALBERT HOOCHAW...

MEANWHILE, SON BILLY IS HELPING TO SPREAD THE "VISION"...
HEY-ANYONE WANNA TRY SOME O' THESE PSYCHEDELIC MUSHROOM SPORES? THEY'RE A REAL TRIP, MAN!
YEAH-GIMME SOME O' THEM, MAN!
ROCK CONCERT TODAY
?
ME TOO!
Whitney

page collaboration with Jeff McVey done in '77 that really is stunning. A lot of collectors are going to be caught with their pants down if they don't move quickly on these, due to the print runs. He still has ALMOST NORMAL and FUCKIN' A FUNNIES available for $1 pp from him at 11900 Oertley Circle, Garden Grove, CA 92641.

The folks who gave us LOST CAUSE #1 and 2 have not died and gone to heaven yet. They have released their third title, TALES OF LOST TIMES. That's pretty steady to do three comics in three years. It's $1.25 pp from Lost Cause Productions, P.O. Box 2634, Des Moines, Iowa 50315. The cover has great brilliant Latin colors to it and the artwork has definitely improved. Lowe and Willis have added Chuck Phillips to the credits whose back cover somehow is distantly reminiscent of Bode. It's a damn nice book.

One title worthy of forgiveness is EDGE CITY, $1 pp from publisher and collector Jerry Tomasiewicz at 5405 S. 33d Ave., Omaha, Nebraska 68107. It's another all-Geiser book such as the recent SLOPPY SECONDS, and it's every bit as good. Geiser is a master at gross excesses and his capacity for gore, mayhem and distortion is unlimited. The first story is a horror story and the second is a comedy. After you see the cover you'll be sure that Geiser lurches in dark alleys, drools and eats spiders. Not knowing the man, I can't disspell that assumption but he is one outstanding artist.

CONTINUED FROM PAGE 21

some of the five- and six-panel news strips he's been doing on a weekly basis for the Rip Off Syndicate. I rather prefer the strips to the single panels, in fact, because they work an area of political cartooning that's much less crowded, and they let Diggs play with puns and one-liners more. Kinda like Mort Sahl in ink. Diggs' harried families, trying to struggle through cancer alerts and vanishing affluence, are especially acute.

HYPER COMICS (Krupp)

HYPER COMICS? You're telling me. Steve Stiles is like listening to Professor Irwin Corey speed rap or reading the liner notes to a Thirteenth Floor Elevators album sideways. The guy acts like he's never had a good acid trip in his life, but he's still managed to retain his sense of humor and can he help it if it's a little, um, twisted? You'd be that way too if you lived in Baltimore.

Much of HYPER, Stiles' first solo book, is devoted to the spirit and substance of Abrey Spittle, the Meanest Sonuvabitch in the World. Spittle himself wafts in and out of this comix book (as does a caricature Stiles: but that's another matter), and the s.o.b.'s non sequitar nastiness is a perfect vehicle for the cartoonist's humor. If your idea of laffs is dead babies on American Bandstand then Stiles is for you. I love this book: I read it every morning just before going into the kitchen to swat roaches. (No, I don't use it to swat roaches: HEAVY METAL's better.)

In addition to Spittle, there's an eleven-page story about Mr. Smile (one-joke character attains godhood!) that both broadens the old bulbhead and contains Stiles' obligatory Eno reference. Stiles, who plays with sf almost distainfully in his comix, knows wot's wot Before and After Science. For the rest of us, however, there's the "Knockout Comic-O-Rama Quiz," a history of comics as they might have been if the whole industry had been forcefed PCP in the Forties. If you can't be cute, be cruel--Stiles has definitely caught the essense of Seventies humor!

Editorial cont'd

the near future we're also lining up a cover by Ted Richards and an interview with John Pound! I talked to Victor Moscoso and S. Clay Wilson at the San Diego fling, both of whom were open to the possibility of interviews, so they are both on my list for my next trip to the Bay Area.

Arti Bonds

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